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'It's Alright, Ma (I'm Only Bleeding)'
MAROON 5
'Sunday Morning' (acoustic)
THE BLACK CROWES
'She Talks to Angels'
CROSBY, STILLS & NASH
'Carry On'

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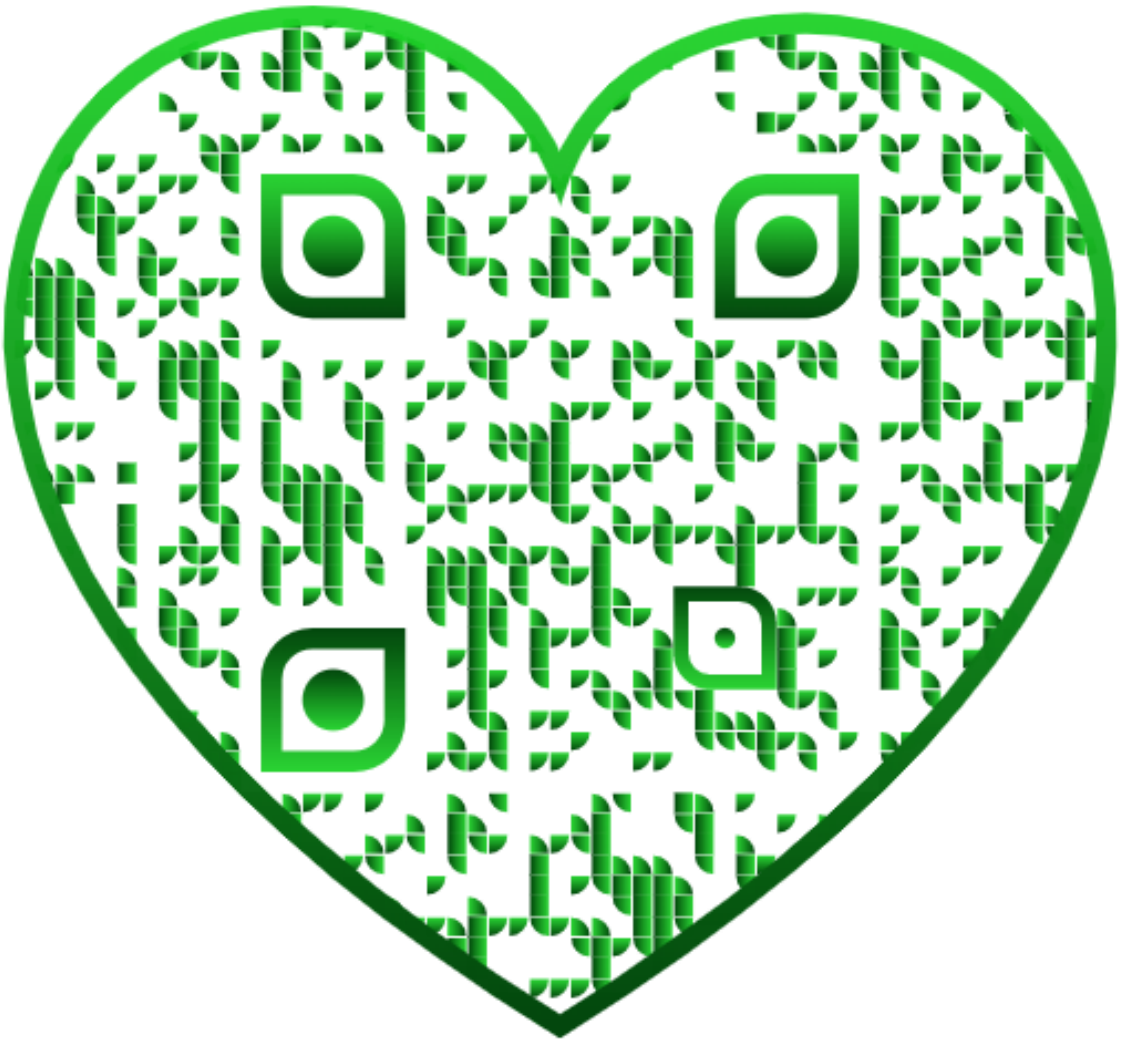
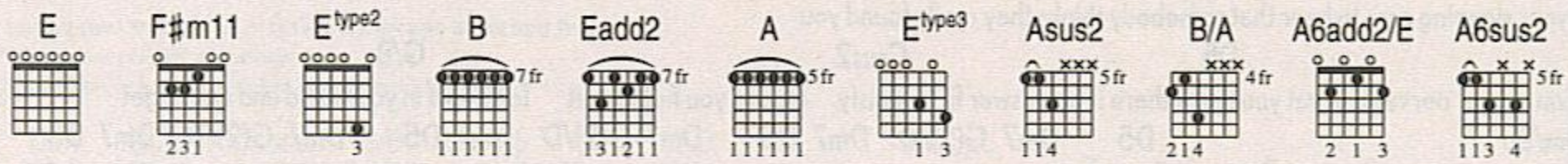


SHE TALKS TO ANGELS The Black Crowes

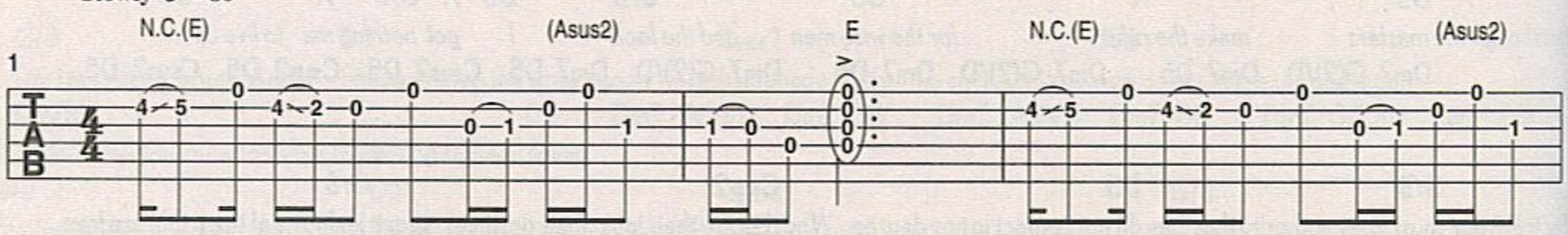
As heard on the American recording *Shake Your Money Maker*
By Chris Robinson and Rich Robinson • Transcribed by Danny Begelman

Acoustic Gtr. in open E tuning (low to high: E B E G♯ B E).

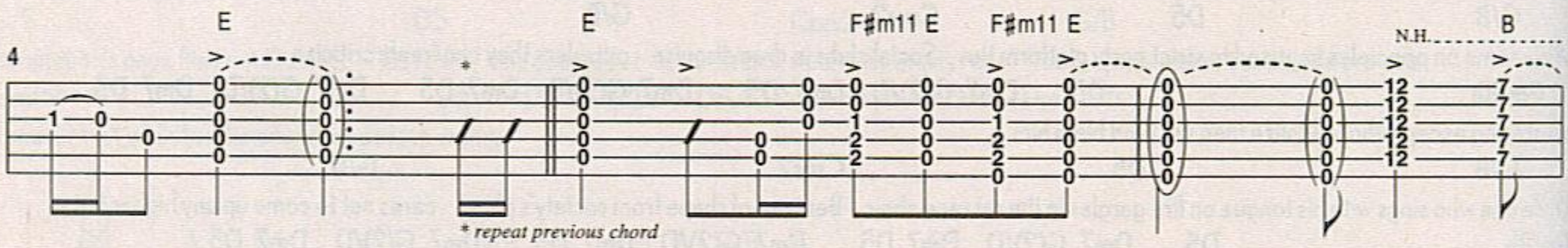


A **Intro** (0:00)

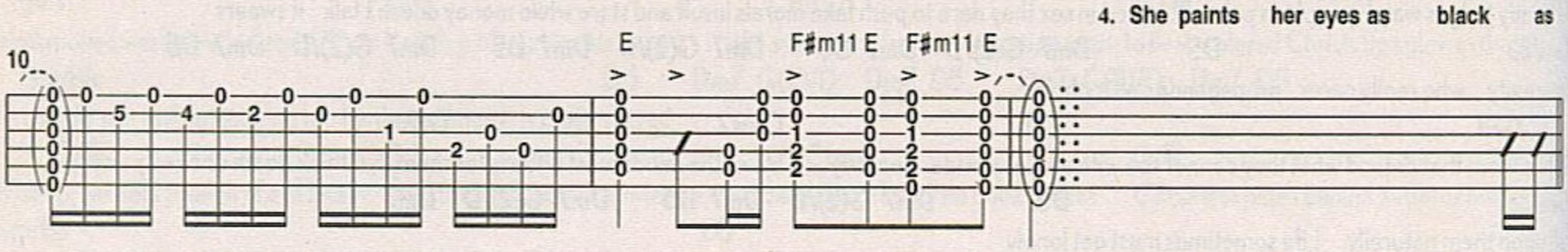
Slowly ♩ = 80



B (0:12, 3:36)



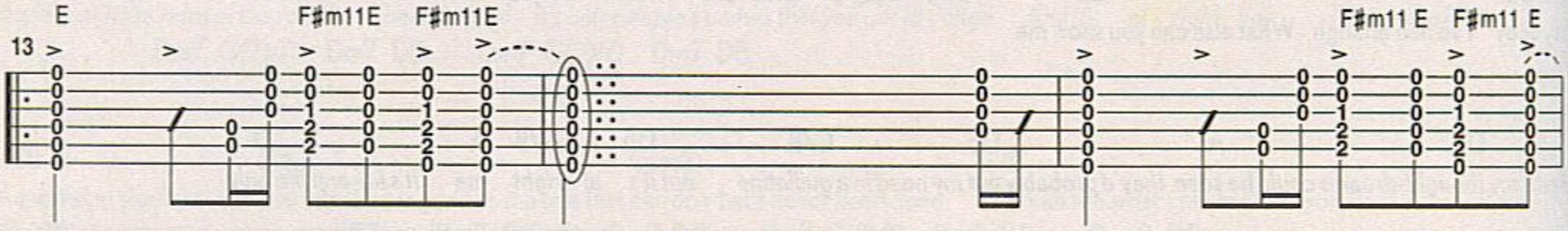
1. She never mentions the word ad-
4. She paints her eyes as black as



C **Verses** (0:36, 1:30, 2:24, 4:00)

(1.) diction
(2.) night now
(3.) pocket
(4.) night now

in certain company
Pulls those shades down tight
She wears a cross around her neck
She pulls those shades down tight



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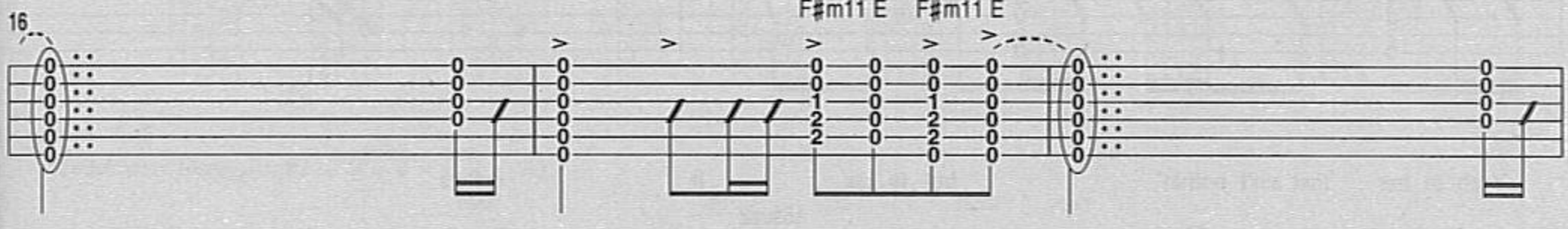
SHE TALKS TO ANGELS The Black Crowes

(1.) Yes she'll tell you she's an orphan — after you meet her family
(2.) Yeah she gives a smile when the pain comes — The pain gonna make everything all
(3.) Yes the hair is from a little boy — and the cross is someone she has
(4.) Oh yeah there's a smile when the pain comes — The pain gonna make everything all

16 F♯m11 E F♯m11 E



(2.) right — Says she talks to
(3.) not met well not yet — Says she talks to
(4.) right all right yeah — She talks to

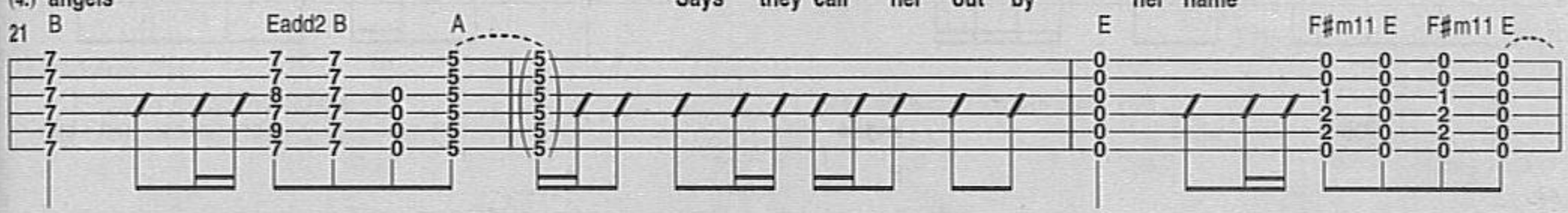
19 F♯m11 E F♯m11 E E type2

D Chorus (1:00, 1:54, 2:48, 4:24)

(no vocal 1st time)

(2.) angels — They call her out by her name
(3.) angels — Says they all know her name
(4.) angels — Says they call her out by her name

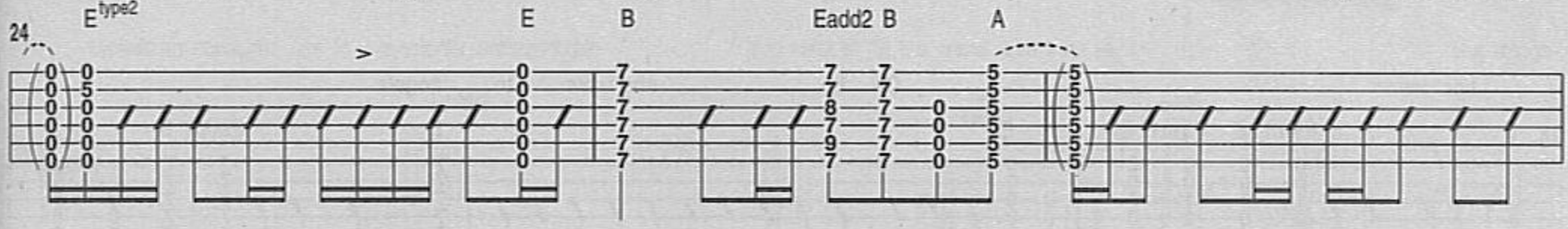
21 B Eadd2 B A E F♯m11 E F♯m11 E



(4th time) skip ahead to **F**

(2.,3.) Oh yeah she talks to angels — Says they call her out by
(4.) Oh yeah yeah angels — Call her out by

24 E type2 E B Eadd2 B A



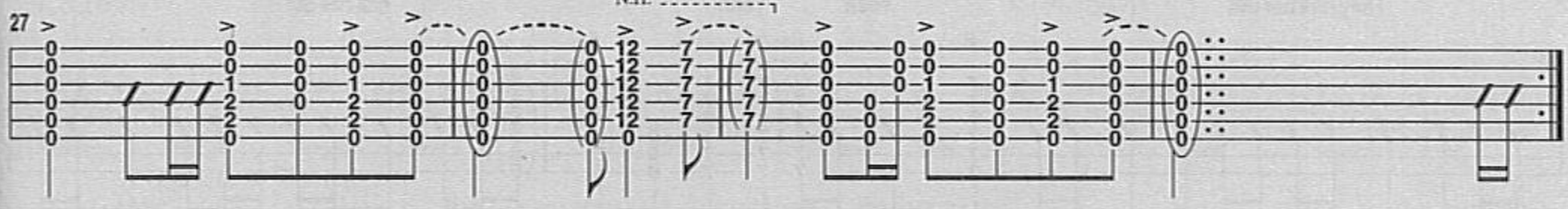
1., 2.

her name

2. She paints her eyes as black as
3. She keeps a lock of hair in her

E F♯m11 E F♯m11 E (B) E F♯m11 E F♯m11 E

27 N.H.



3.

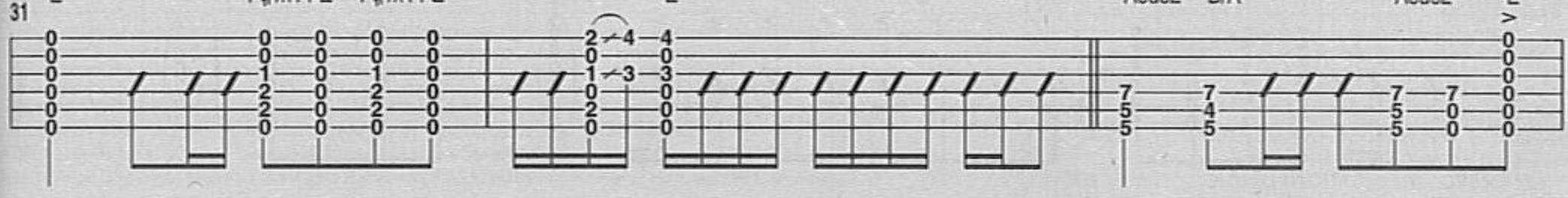
her name

E Bridge (3:12)

She don't know no lover

E F♯m11 E F♯m11 E E type3 Asus2 B/A Asus2 E

31



SHE TALKS TO ANGELS The Black Crowes

none that I ever seen

(repeat previous two measures)

34 A6add2/E E 2

Yeah to her that ain't nothin' but to me it means

37 A6sus2 2

means everything

go back to B

40

F (4:42)

her name

41 E A6add2/E E

Oh whoa angels

42 E type2 B A

They call her out by

her name

45 E F♯m11E F♯m11E E type2

Oh ho she talks to angels

B Eadd2 B A

They call her out

48 B Bsus4 B A

Yeah yeah

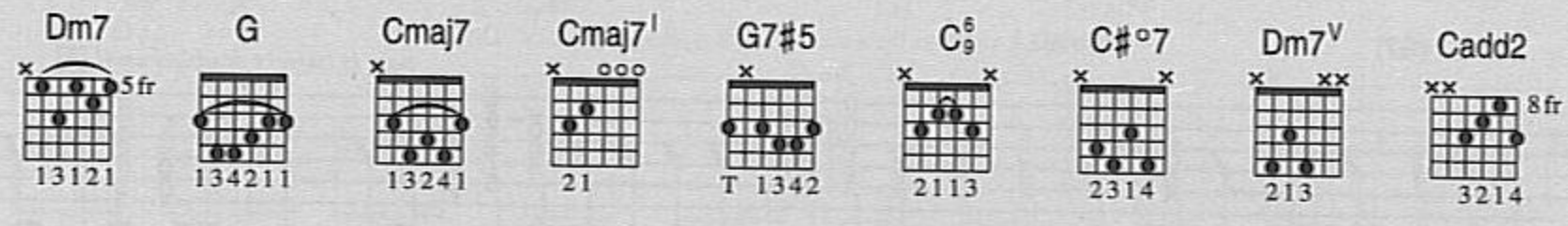
call her out

Don't you know that they call her out by her name

51 B Eadd2 B A E F♯m11E F♯m11E

SUNDAY MORNING Maroon 5

As heard on the Octone/J recording *1.22.03.Acoustic*
By Adam Levine and Jesse Carmichael • Transcribed by Jeff Perrin



A **Intro** (0:00)

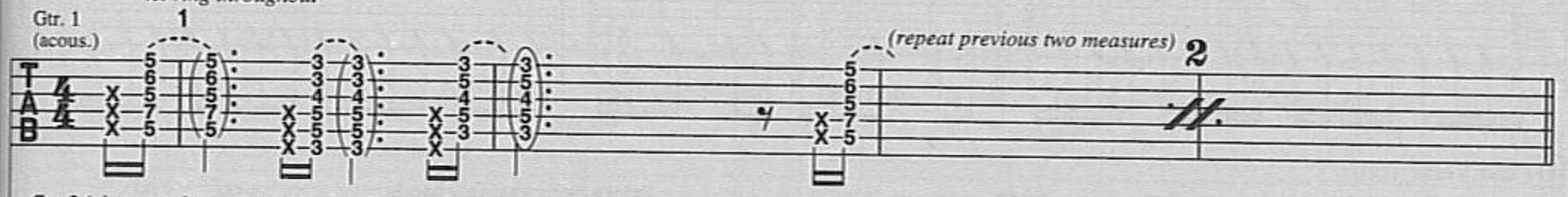
Moderately Slow ♩ = 82 (3 3 = 3 3)

Yeah oh all right yeah

Dm7 G Cmaj7 Dm7 G Cmaj7 Dm7

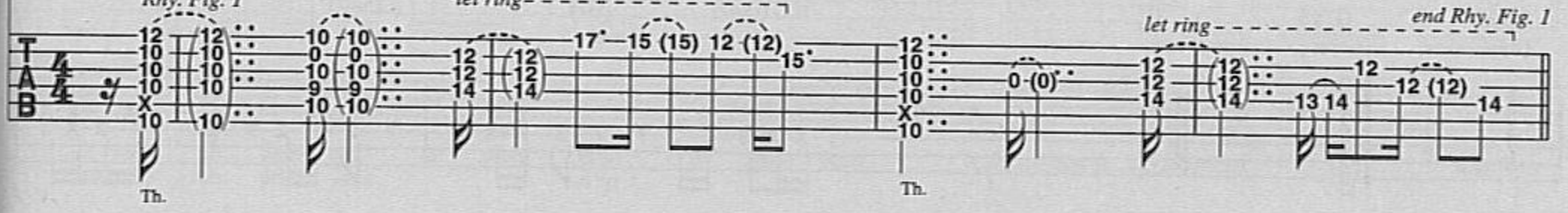
let ring throughout

Gtr. 1 (acous.)



Gtr. 2 (piano arr. for acous. gtr.)

Rhy. Fig. 1 *let ring* *let ring* *end Rhy. Fig. 1*

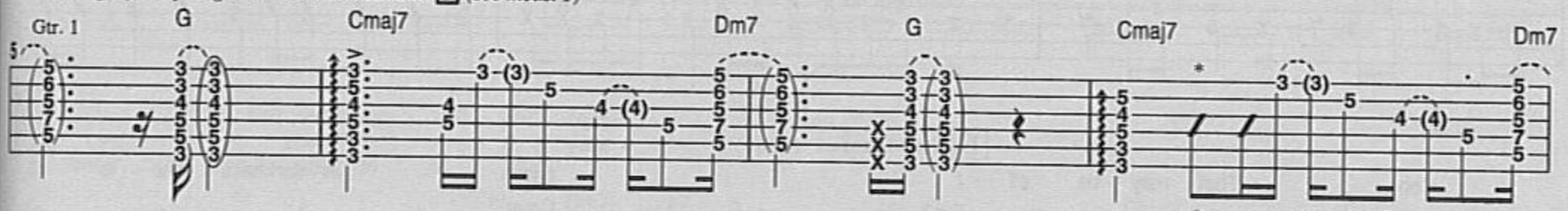


B **1st Verse** (0:12)

Sunday mornin' rain is fallin' **Steal some covers share some skin**

Gtr. 2 plays Rhy. Fig. 1 simile until interlude **F** *(see meas. 1)*

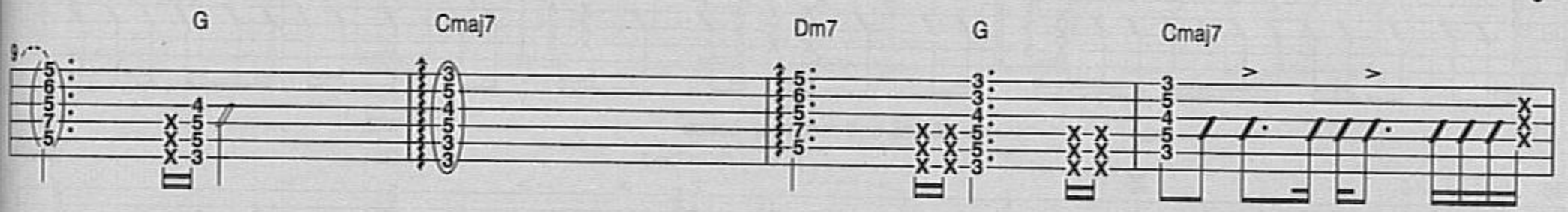
Gtr. 1 G Cmaj7 Dm7 G Cmaj7 Dm7



* *repeat previous chord*

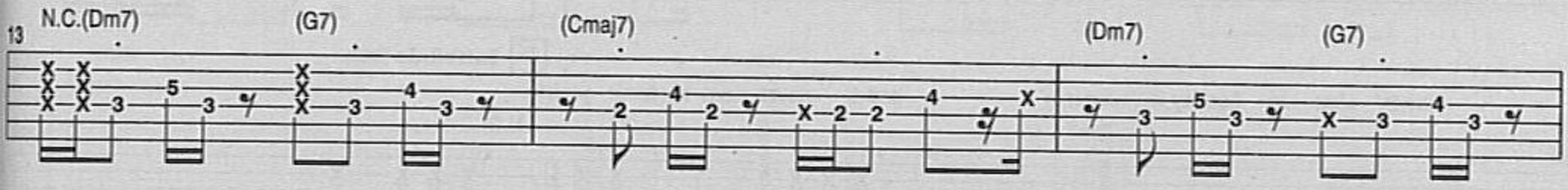
Clouds are shroudin' us in moments unforgettable **You twist to fit the mold that I am in** **But things**

G Cmaj7 Dm7 G Cmaj7



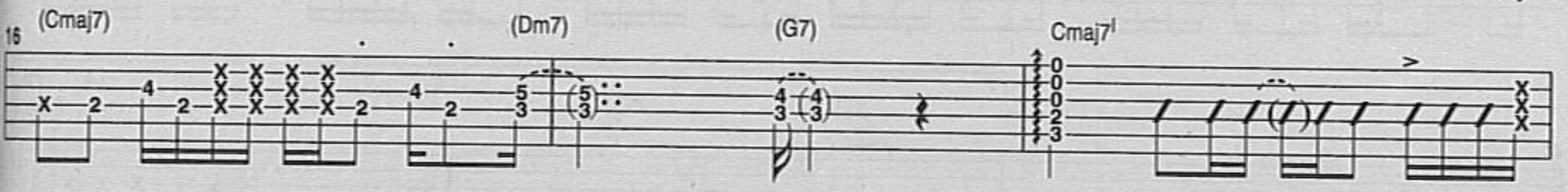
just get so crazy livin' **life gets hard to do** **And I would gladly hit the road get up and go**

13 N.C.(Dm7) (G7) (Cmaj7) (Dm7) (G7)



if I knew that someday it would lead me back to you **That someday**

16 (Cmaj7) (Dm7) (G7) Cmaj7



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SUNDAY MORNING Maroon 5

C 1st Chorus (0:58)

it would lead me back to you — That may be all I need with me

N.C.(Dm7) (G7) Cmaj7 Dm7 G

19

part is loosely doubled until D

In darkness she is all I see — Come and rest your bones

Drivin' slow on Sunday mornin' and I never want to leave

Cmaj7 Dm7 G Cmaj7 Dm7

22

cont. simile

D 2nd Verse (1:21)

My fingers trace your every outline yeah — Paint a picture with my hands no no

Dm7 G7♯5 C_9^6 N.C.(Dm7) (G7) (Cmaj7)

Gtr. 1

25

Th.

Back and forth we sway like branches in a storm — Change the weather still together when it ends

(Dm7) (G7) (Cmaj7) (Dm7) (G7)

29

E 2nd Chorus (1:44)

oh That may be all I need In darkness she is all

Cmaj7 Dm7 G Cmaj7

32

part is loosely doubled until end

I see — Come and rest your bones with me

Dm7 G Cmaj7

35

F Interlude (2:05)

Drivin' slow on Sunday mornin' and I never want to leave yeah

Dm7 G N.C.

38

1. 2. Oh

Cmaj7

41

SUNDAY MORNING Maroon 5

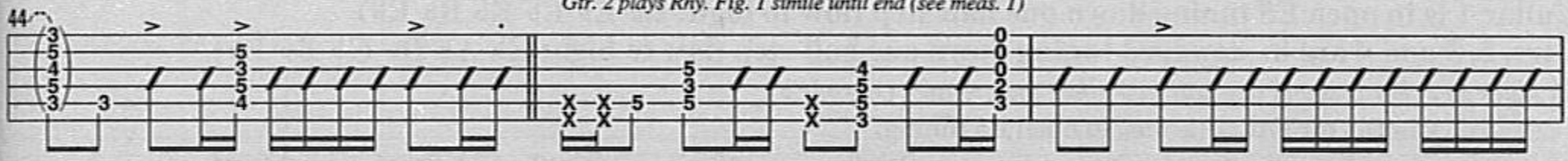
G 3rd Verse (2:25)

oh yeah But things just get so crazy livin' life gets hard to do Sunday mornin'

C♯°7 Dm7[V] G Cmaj7[I]

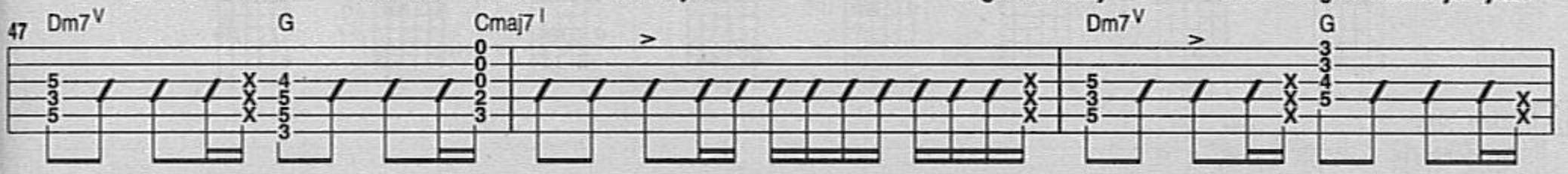
Gtr. 2 plays Rhy. Fig. 1 simile until end (see meas. 1)

44



rain is fallin' and I'm callin' out to you Singin' someday it will bring me back to you yeah

47 Dm7[V] G Cmaj7[I] Dm7[V] G



Find a way to get myself back home to you And you may not know that may be all

50 Cadd2 Dm7 G Cmaj7[I] Dm7

H 3rd Chorus (2:48)

1., 2., 3.

(1.) all I all I need Oh in darkness she is all all I I see

(2.) with me yeah Drivin' slow drivin' slow now yeah

(3.) yeah oh yeah yeah oh yeah yeah oh yeah yeah There's a flower in your hair and I'm a

(4.) yeah oh yeah yeah A no

53 *play repeats simile* G Cmaj7 Dm7 G Cmaj7

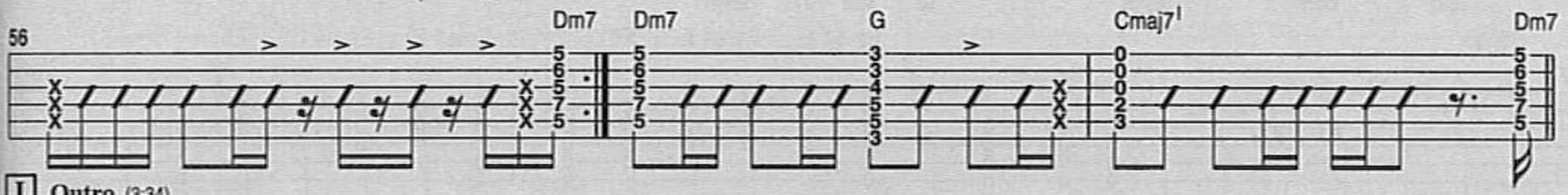
4.

Now come and rest your bones yeah Sunday mornin'

yeah ah yeah yeah oh yeah

flower in your hair oh ho yeah

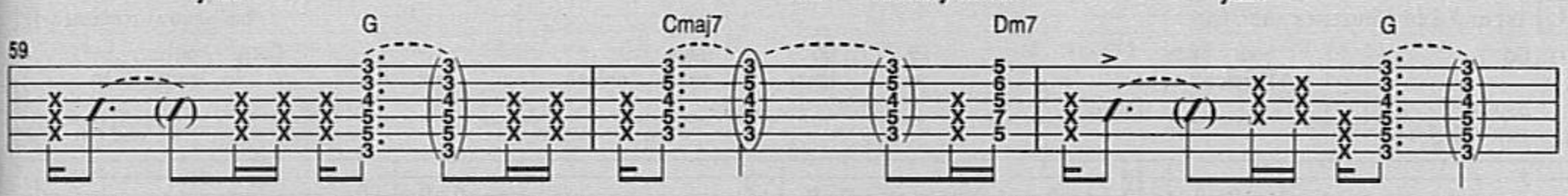
56 Dm7 Dm7 G Cmaj7[I] Dm7



I Outro (3:34)

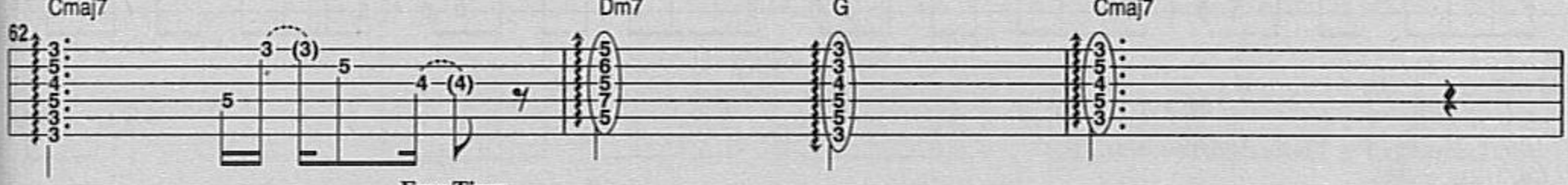
yeah on Sunday mornin' yeah

59 G Cmaj7 Dm7 G



Yeah on Sunday mornin' No no oh May be all

62 Cmaj7 Dm7 G Cmaj7

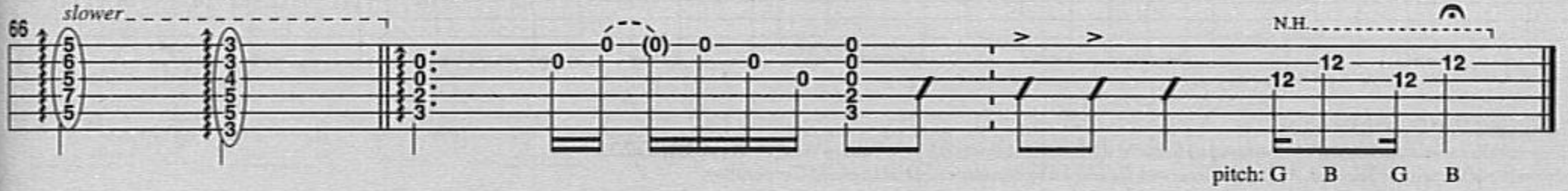


Free Time

I need

Dm7 G Cmaj7[I]

66 *slower*



N.H.

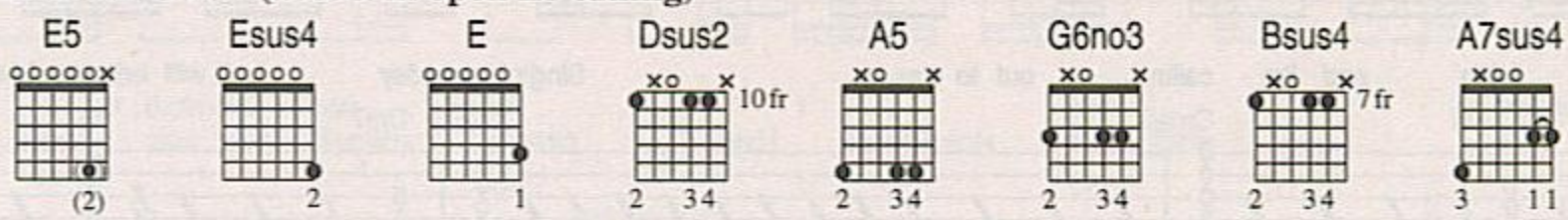
pitch: G B G B

CARRY ON Crosby, Stills, Nash & Young

As heard on the Atlantic recording *Déjà Vu*
By Stephen Stills • Transcribed by Jeff Perrin

Guitar 1 is in open E5 tuning down one half step (low to high: E♭ E♭ E♭ E♭ B♭ E♭)
Gtrs. 2, 3 and 4 are in standard tuning down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).
All notes and chords sound one half step lower than written (key of E♭).

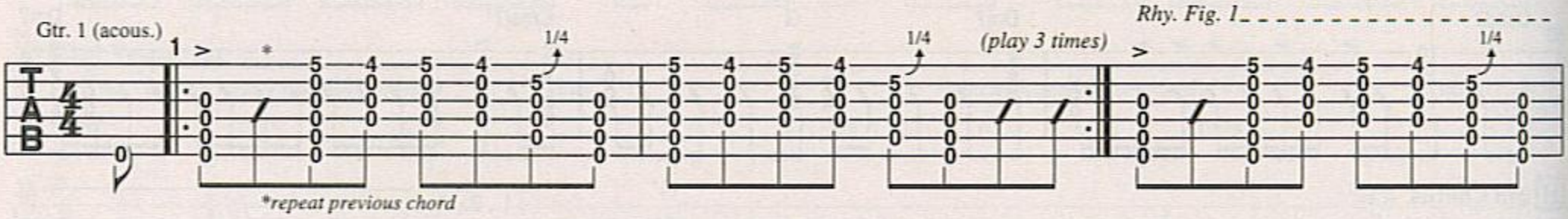
Chords for Gtr. 1 (acous. in open E5 tuning)



A **Intro** (0:00)
Moderately ♩ = 138

E5 Esus4 E Esus4 E E5 Esus4 E Esus4 E E5 E5 Esus4 E Esus4 E E5

Gtr. 1 (acous.) *Rhy. Fig. 1* (play 3 times)



**repeat previous chord*

B **1st Verse** (0:14)

One morning I woke up
A new day a new way

Esus4E Esus4 E E5 Dsus2 A5

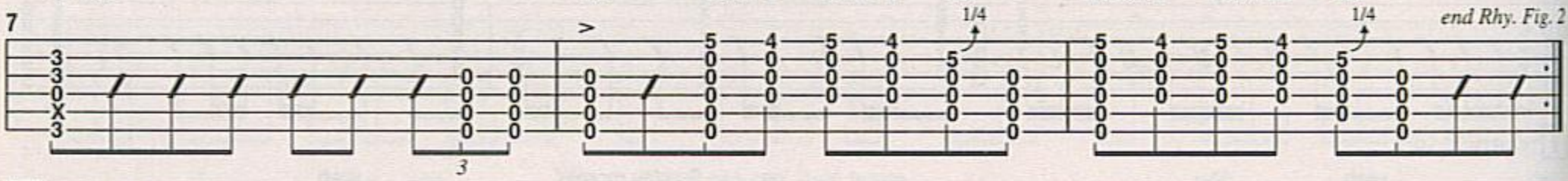
Rhy. Fig. 2

**⊓ = downstroke V = upstroke*

and I knew you were really gone
and new eyes to see the dawn

G6no3 E5 Esus4 E Esus4 E E5 Esus4 E Esus4 E E5

end Rhy. Fig. 2

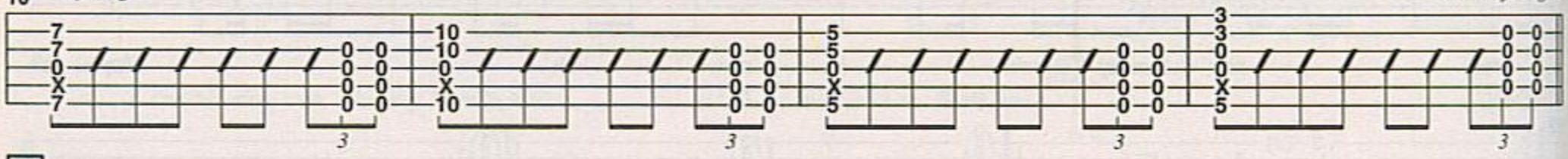


C **1st and 2nd Choruses** (0:31, 1:02) *(2nd time) skip ahead to* **F**

(1.) Go your way I'll go mine Carry on
(2.) Rejoice we have no choice but to carry on

Bsus4 Dsus2 A5 A7sus4

Rhy. Fig. 3 *end Rhy. Fig. 3*

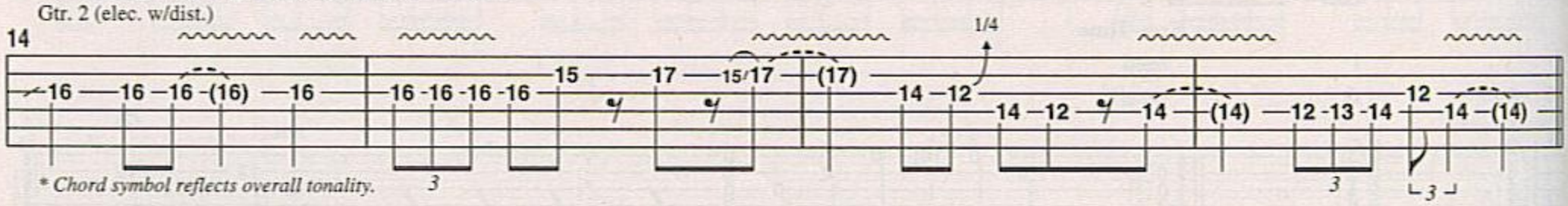


D (0:38)

*E

Gtr. 1 plays Rhy. Fig. 1 twice simile (see meas. 3)

Gtr. 2 (elec. w/dist.)



** Chord symbol reflects overall tonality.*

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CARRY ON Crosby, Stills, Nash & Young

E **2nd Verse** (0:45)

The sky is clearing and the night has gone out

Dsus2 A5 G6no3 E

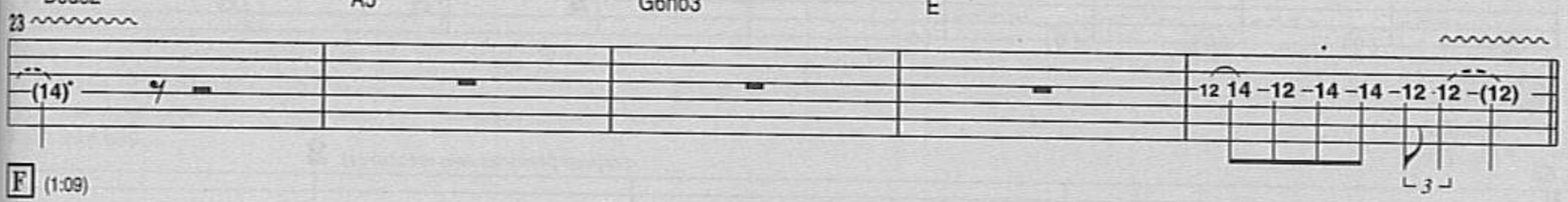
18 *Gtr. 1 plays Rhy. Fig. 2 twice simile (see meas. 5)*

go back to chorus **C**

The sun he come the world is all full of... Rejoice

Dsus2 A5 G6no3 E

23



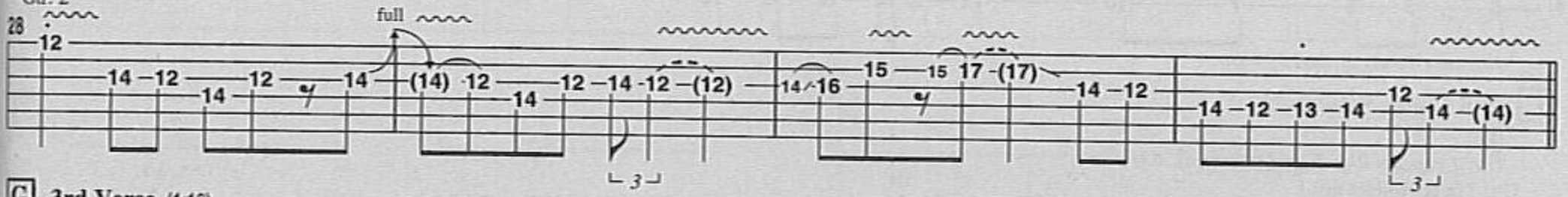
F (1:09)

E

Gtr. 1 plays Rhy. Fig. 1 twice simile (see meas. 3)

Gtr. 2

28 full



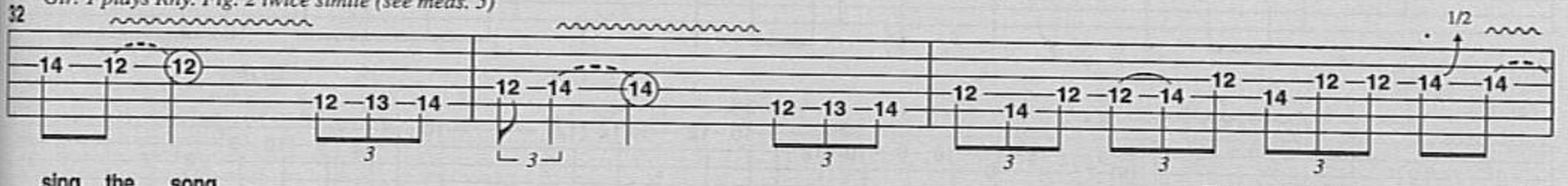
G **3rd Verse** (1:16)

The fortunes of fables are able to

Dsus2 A5 G6no3

Gtr. 1 plays Rhy. Fig. 2 twice simile (see meas. 5)

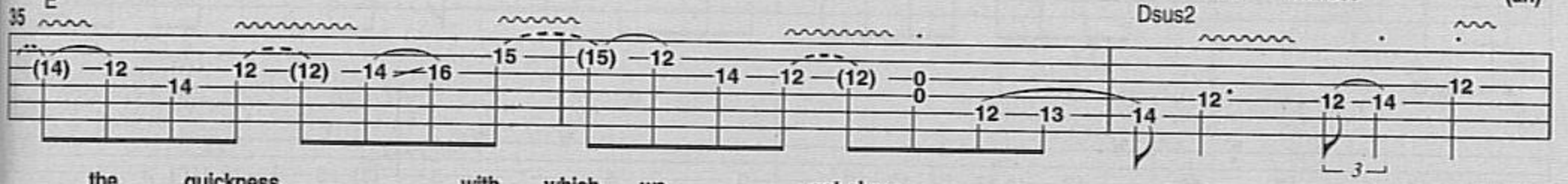
32 1/2



sing the song Now witness (ah)

E Dsus2

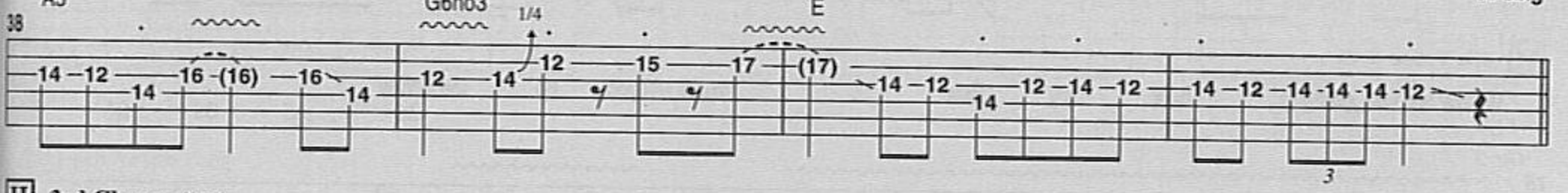
35



the quickness with which we get along To sing

A5 G6no3 E

38 1/4



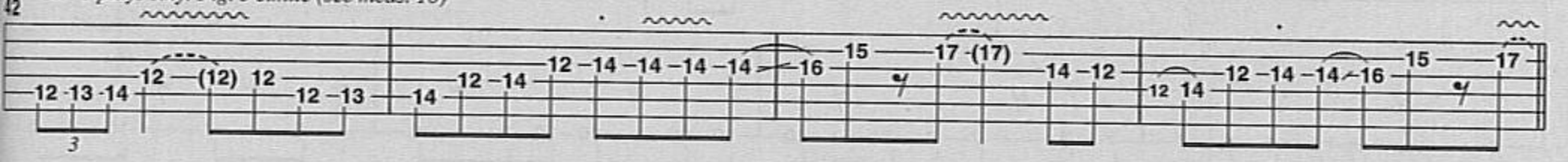
H **3rd Chorus** (1:33)

the blues you've got to live the tunes Carry on

Bsus4 Dsus2 A5 A7sus4

Gtr. 1 plays Rhy. Fig. 3 simile (see meas. 10)

42



I **1st Guitar Solo** (1:40)

E

Gtr. 1 plays Rhy. Fig. 1 four times simile (see meas. 3)

46

CARRY ON Crosby, Stills, Nash & Young

50

grad. 1/2 bend

(12) 12 -14 12 (12) -0 14 14 12 14 -12 -14 (14) -12 12 14 12 -10 11 (11) -5 5 7 (7) 5 9

3 3

J (1:54)

♩ = 118 (♫ = ♫)

Carry on love is coming Love is coming to us all

N.C.(E5) (Bm) (A) (Bm) (A) (Eadd2)

54 Gtr. 1

K (2:11)

N.C.(E5)

* Rhy. Fig. 4

63

(repeat previous two measures) 2

end Rhy. Fig. 4

0 3 5 7 10 12 10 12 12 12 10

* bass part loosely arranged for Gtr. 1

L 2nd Guitar Solo (2:27)

(E5)

Gtr. 1 repeats Rhy. Fig. 4 (see meas. 63)

Gtr. 3 (elec. w/light dist.)

67

1/4 P.M. 1/4

Gtr. 3

let ring

1/4 1/4

Gtr. 1

Rhy. Fig. 5

end Rhy. Fig. 5

0 3 5 7 10 12 10 12 12 12 10 0 3 5 7 3 (3) 8 9 10 (10) 3 5

M 4th Verse (2:43)

Where are you going now my love Where will you be tomorrow

* E Bm D G5 A5 B5 D5 E

Gtr. 3

75

Gtr. 1

Rhy. Fig. 6

end Rhy. Fig. 6

0 0 0 5 6 7 7 7 7 7 7 7 10 10 10 10 10 10 3 5 7 10 0

* chord symbols reflect overall harmony

Will you bring me happiness Will you bring me sorrow Oh the

Bm D G5 A5 B5 D5 E

Gtr. 1 repeats Rhy. Fig. 6 (see meas. 75)

Gtr. 3

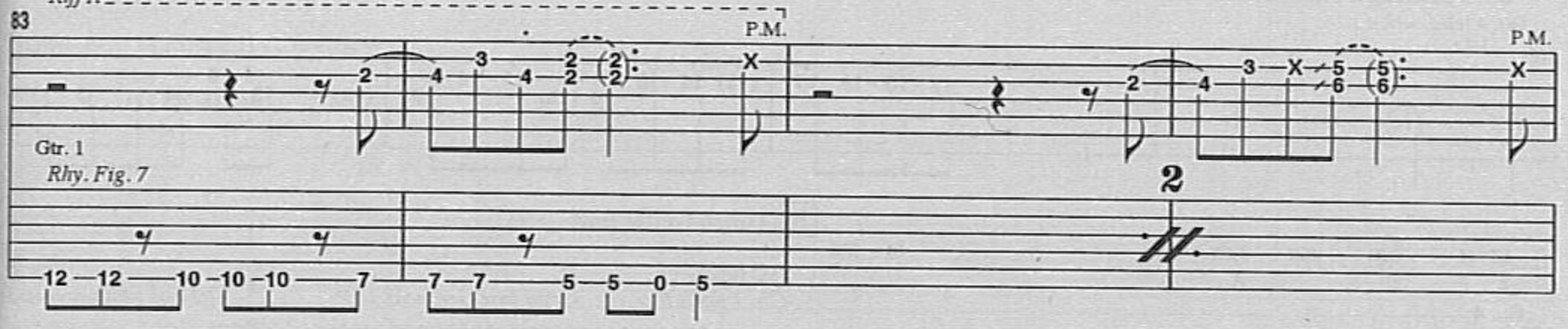
79

CARRY ON Crosby, Stills, Nash & Young

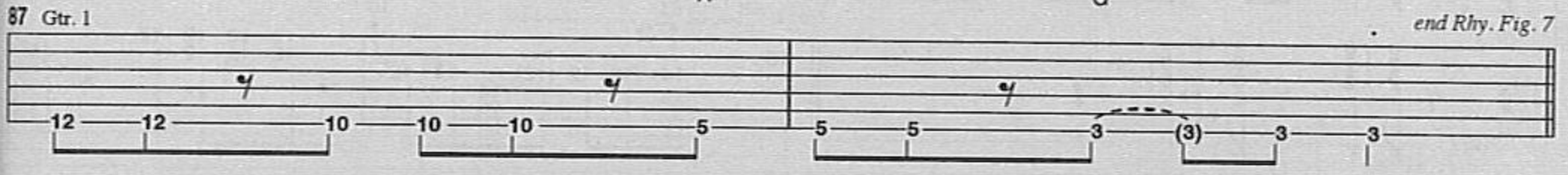
N **4th Chorus** (3:00)

questions of a thousand dreams What you do and what you see
E D Bm A E D Bm A

Gtr. 3
Riff A

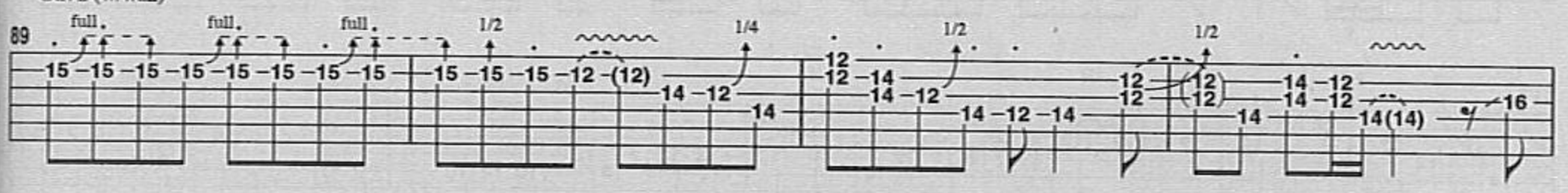


Lover can you talk to me
E D A G

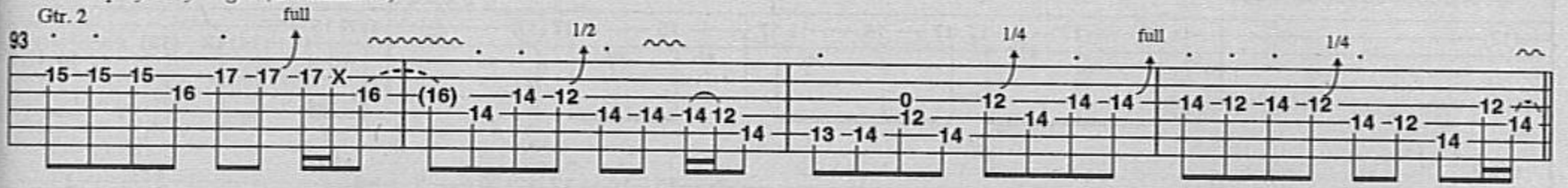


O **3rd Guitar Solo** (3:12)

N.C.(E5)
Gtr. 1 plays Rhy. Fig. 4 (see meas. 63)
Gtr. 2 (w/wah)



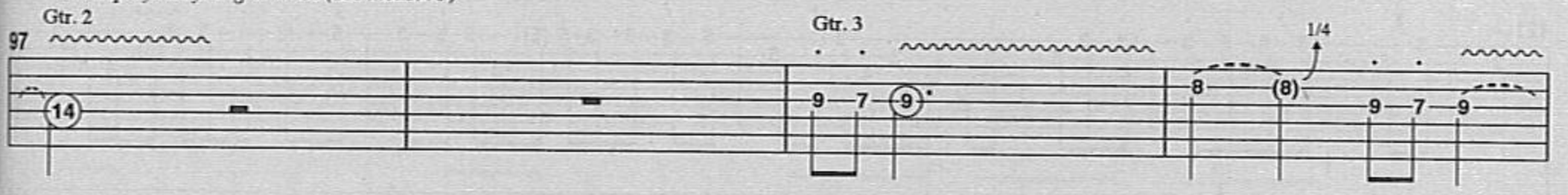
Gtr. 1 plays Rhy. Fig. 5 (see meas. 71)
Gtr. 2



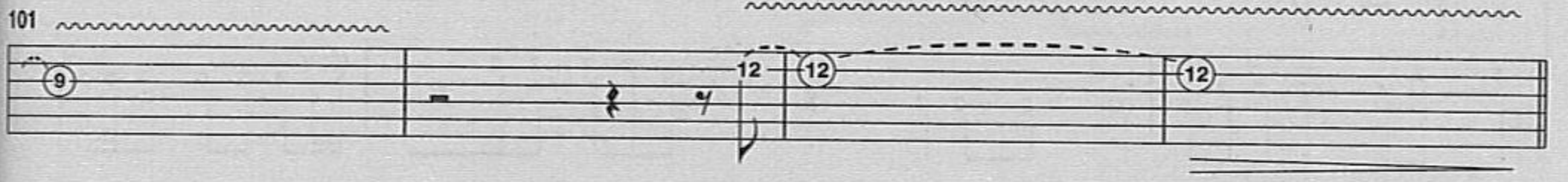
P **5th Verse** (3:28)

Girl when I was on my own chasin' you down
E Bm D G5 A5 B5 D5 E

Gtr. 1 plays Rhy. Fig. 6 twice (see meas. 75)
Gtr. 2
Gtr. 3



what was it made you run tryin' your best just to get around the questions
Bm D G5 A5 B5 D5 E



CARRY ON Crosby, Stills, Nash & Young

Q 5th Chorus (3:44)

of a thousand dreams What you do and what you see
D Bm A E D Bm A

Gtr. 1 plays Rhy. Fig. 7 (see meas. 83)
Gtr. 3 plays Riff A twice (see meas. 83)
Gtr. 4 (elec. w/dist.)

105

R Outro Guitar Solo (3:56)

Lover can you talk to me
E D A G N.C.(E5)

Gtr. 1 plays Rhy. Fig. 4 until fade (see meas. 63) *(let ring next two meas.)*

Gtr. 4

109

Gtr. 3

Gtr. 2

Gtr. 2

113

Gtr. 2

117

Gtr. 4

Gtr. 3

fade out

121

HEAR IT ONLINE AT guitarworld.com

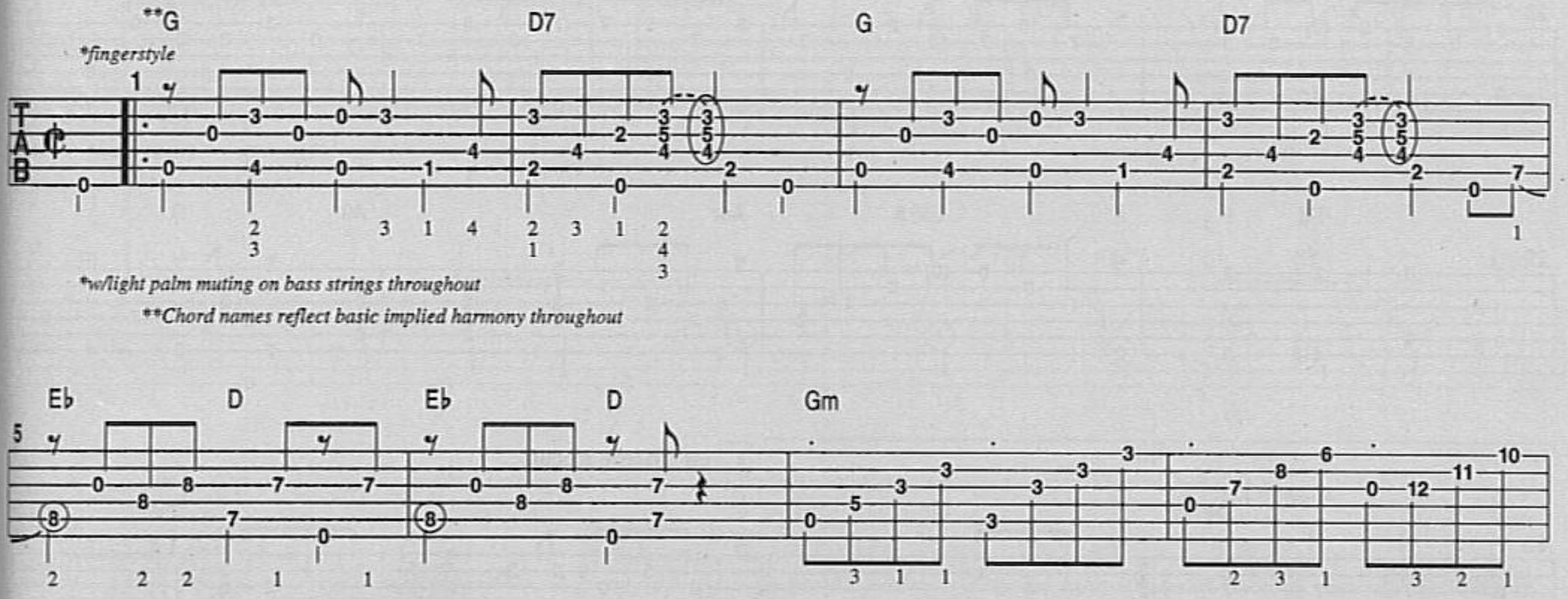
MAPLE LEAF RAG Scott Joplin

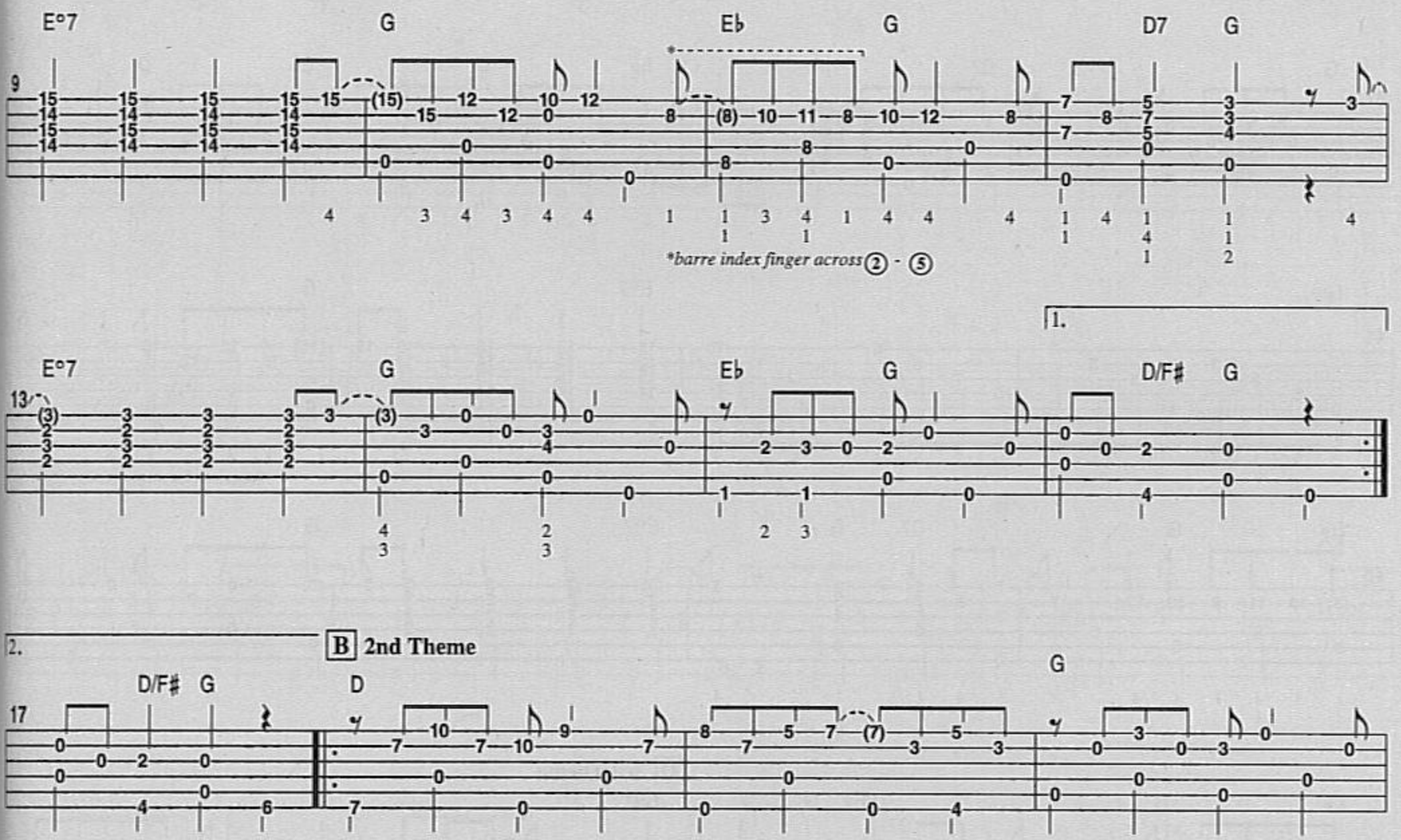
By Scott Joplin • Arranged for solo guitar by Franklin C. Southworth

Acoustic Guitar

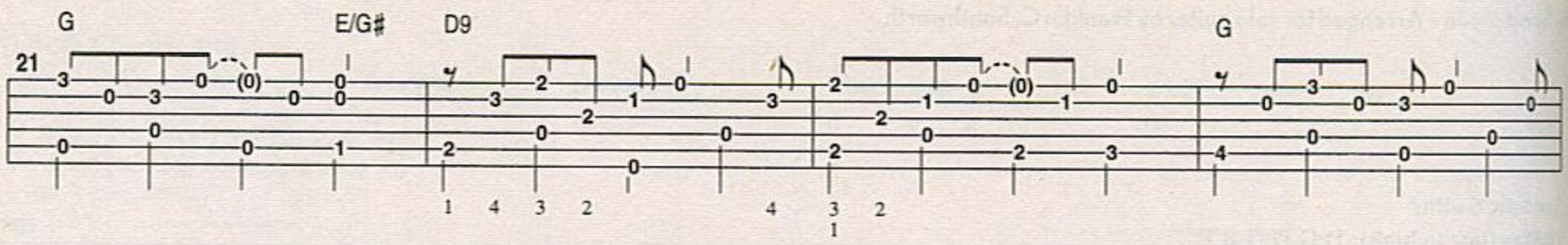
Tuning (low to high): D G D G B E

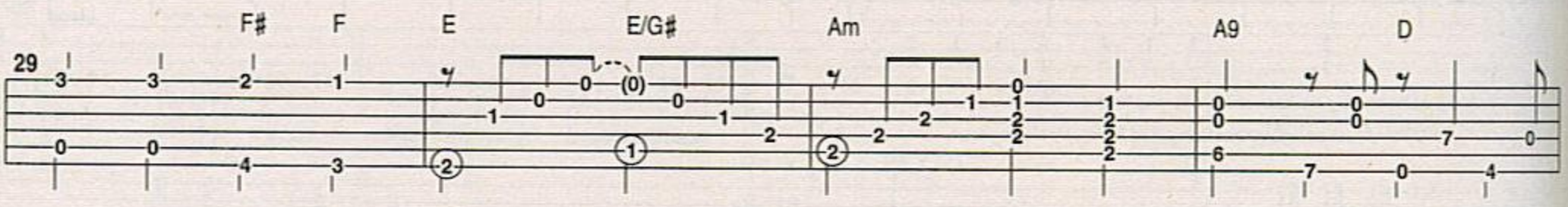
A 1st Theme





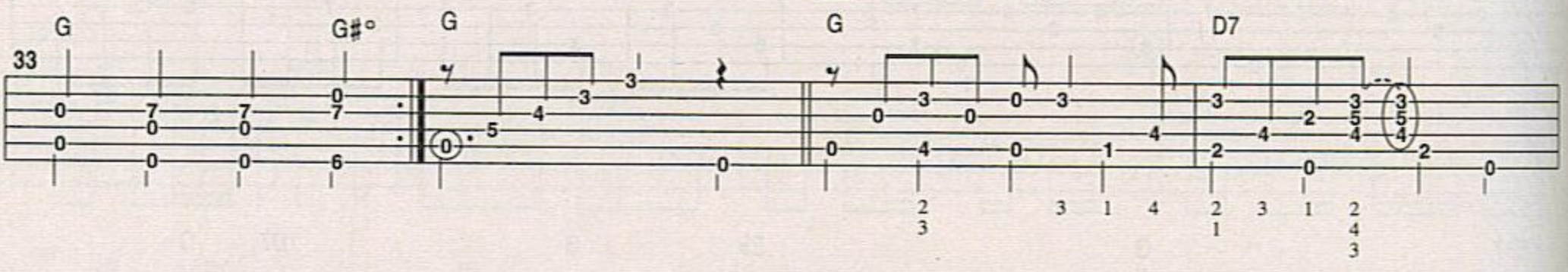
MAPLE LEAF RAG Scott Joplin

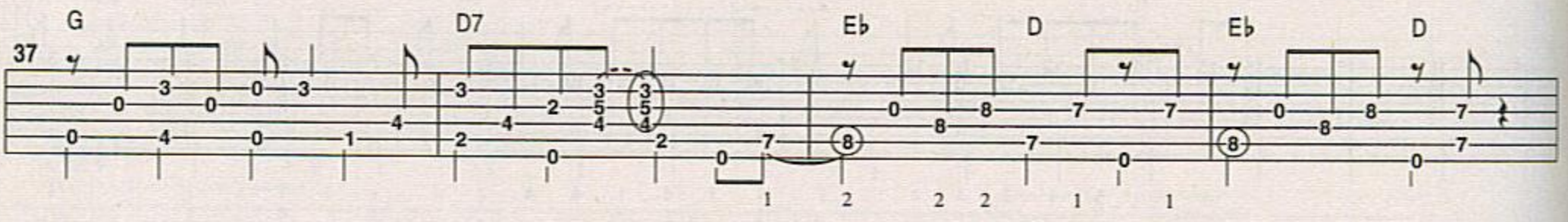


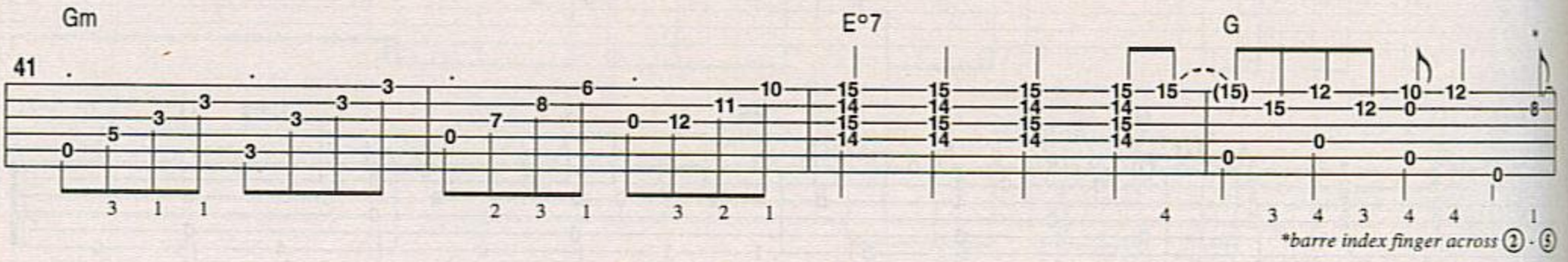


1. 2.

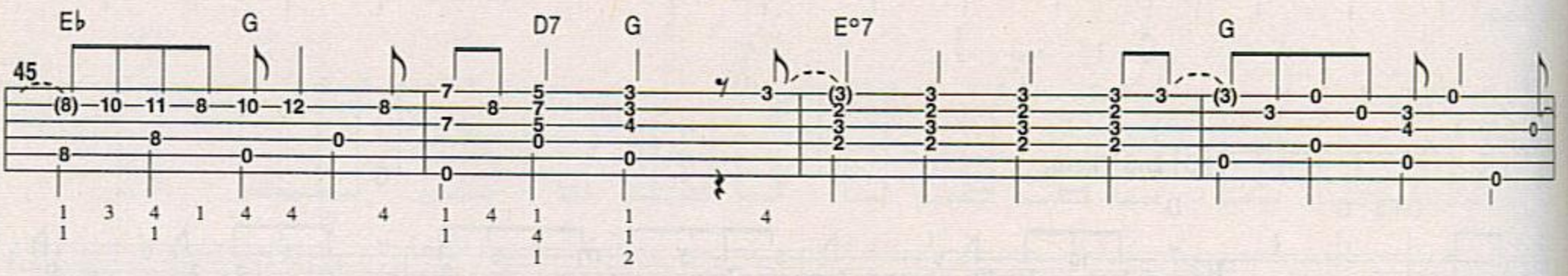
C 1st Theme Recap





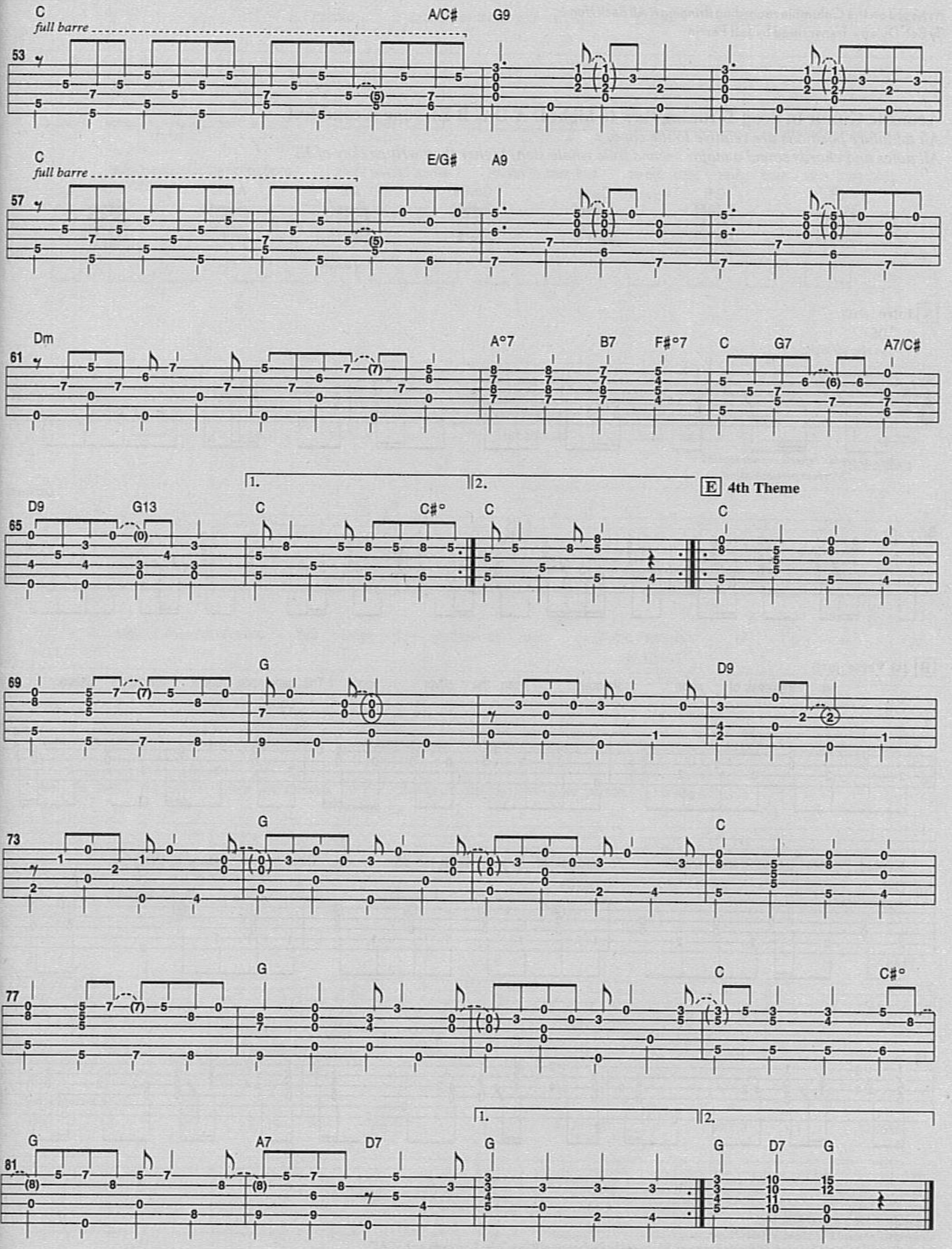


*barre index finger across ② - ⑤



D 3rd Theme

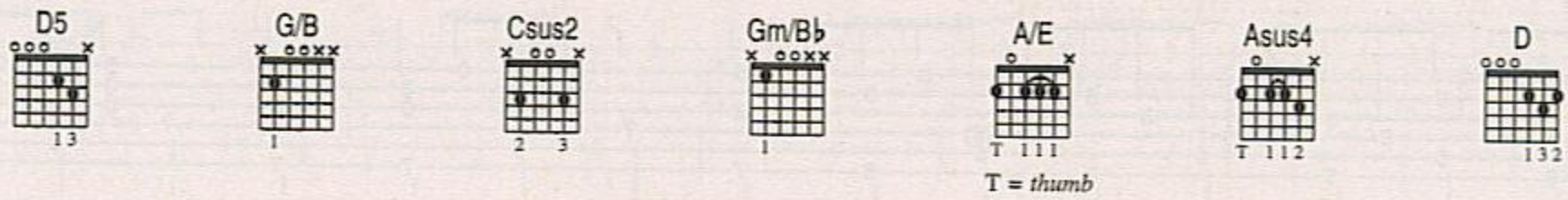
MAPLE LEAF RAG Scott Joplin



IT'S ALRIGHT, MA (I'M ONLY BLEEDING) Bob Dylan

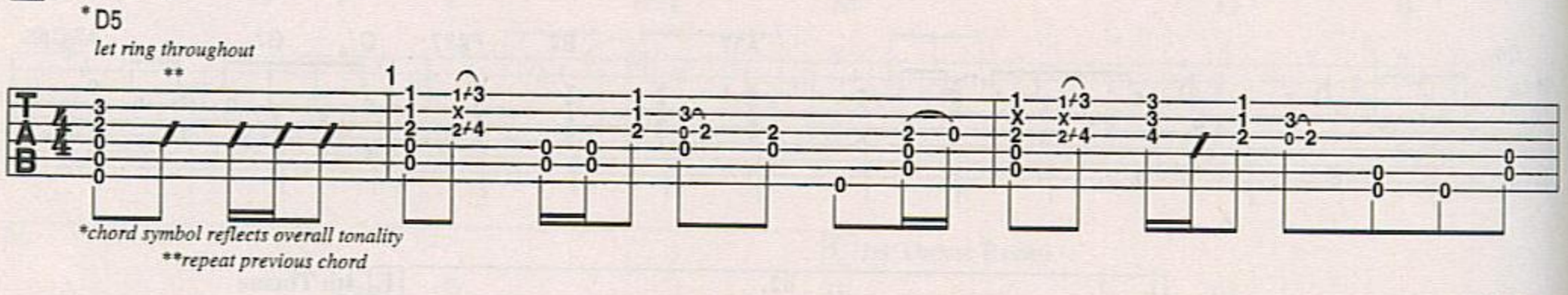
As heard on the Columbia recording *Bringing It All Back Home*
By Bob Dylan • Transcribed by Jeff Perrin

Acoustic Guitar in drop-D tuning (low to high: D A D G B E), capo second fret.
All tablature positions are relative to the capo.
All notes and chords sound a major second (one whole step) higher than written (key of E).



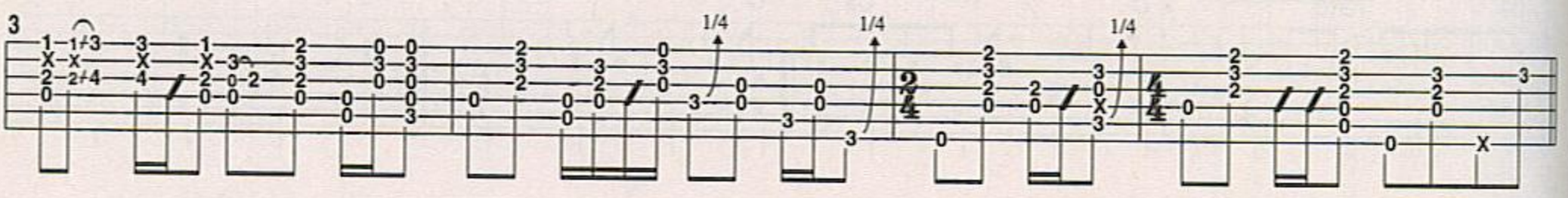
T = *thumb*

A Intro (0:00)



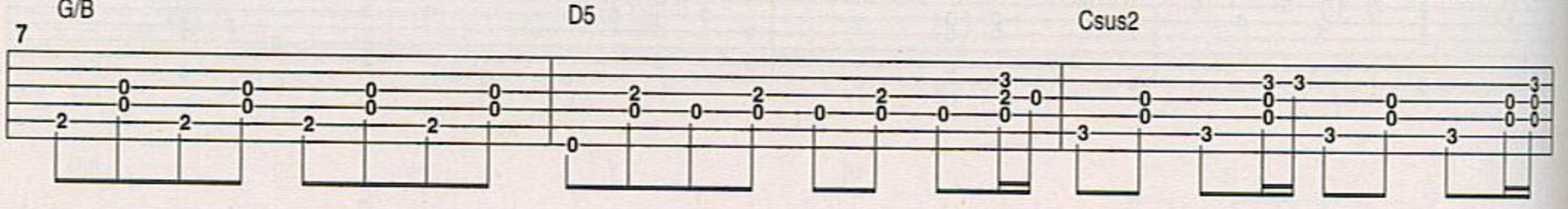
*chord symbol reflects overall tonality
**repeat previous chord

Darkness

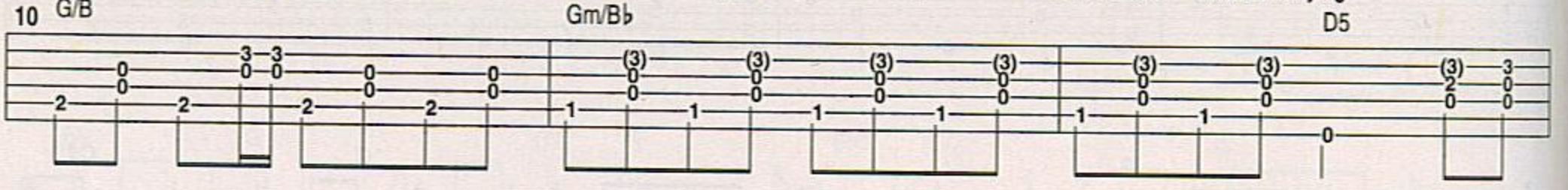


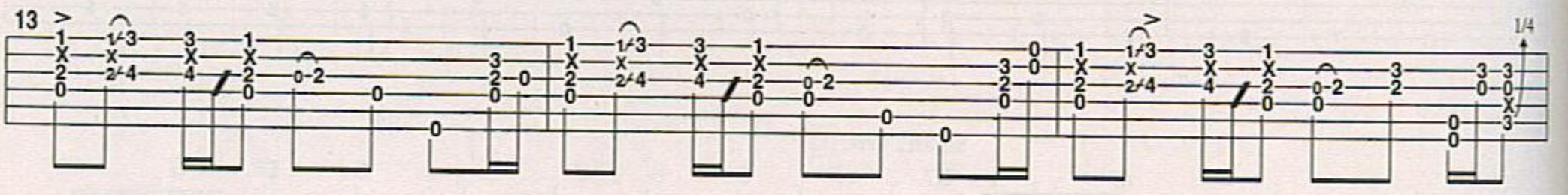
B 1st Verse (0:12)

at the break of noon Shadows even the silver spoon The handmade blade the child's balloon



eclipses both the sun and moon To understand you know too soon There is no sense in trying





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IT'S ALRIGHT, MA (I'M ONLY BLEEDING) Bob Dylan

16 Pointed G/B threats they bluff with scorn Suicide D5 remarks are torn from the

fool's gold mouthpiece the hollow horn plays wasted words Proves to warn that he not busy being born is busy dying

19 Csus2 G/B Gm/B♭

22 D5

Rhy. Fill 2

Temptation's

25 1/4

page flies out the door You follow find yourself at war Watch waterfalls of pity roar You

28 G/B D5 Csus4

feel to moan but unlike before you discover that you'd just be one more person crying

31 G/B Gm/B♭ D5

34 So don't

C **1st Chorus** (1:15)

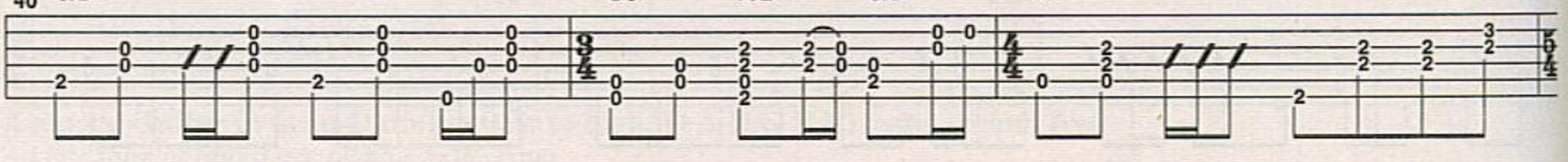
fear if you hear a foreign sound to your

37 A/E D5

IT'S ALRIGHT, MA (I'M ONLY BLEEDING) Bob Dylan

ear — It's — alright — ma — I'm only — sighing

40 G/B — D5 — A/E — G/B — A



D (1:30, 4:25) (5:52)

D5

43

(repeat previous measure)

46

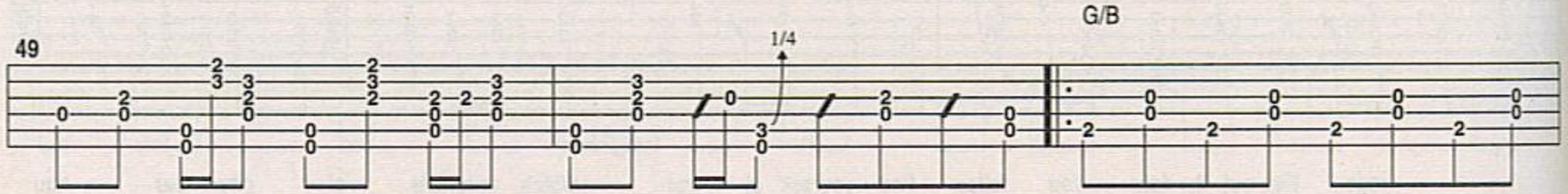
(2nd time) skip ahead to 4th verse **G** **E** **2nd and 3rd Verses** (1:45, 3:11)

(3rd time) skip ahead to 5th verse **I**

2. As some warn victory some downfall
3. Advertising signs that con
4. For them that
5. Old

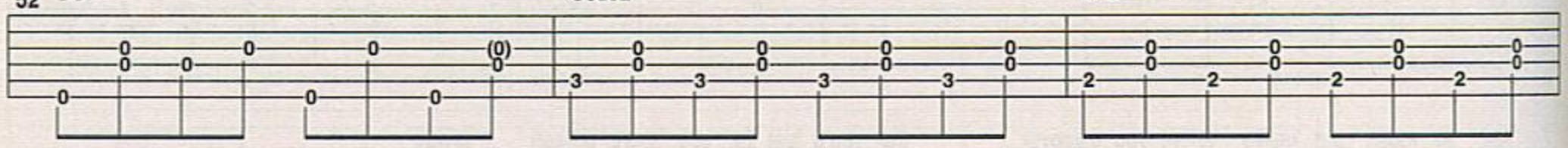
G/B

49



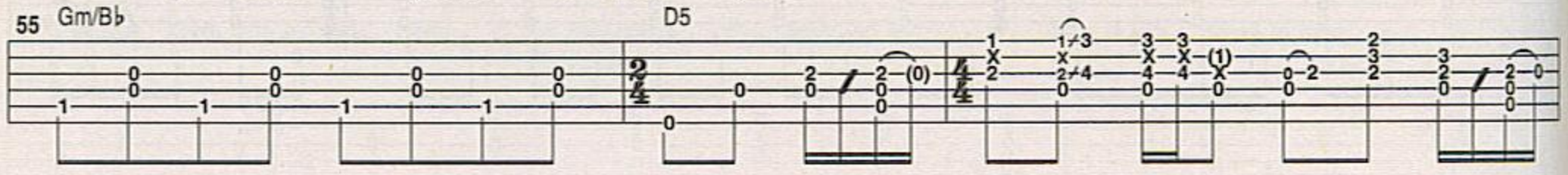
Private reasons great or small can be seen in the eyes of those that call to make all that should be killed to crawl while others
you into thinking you're the one that can do what's never been done That can win what's never been won Meantime

52 D5 — Csus2 — G/B



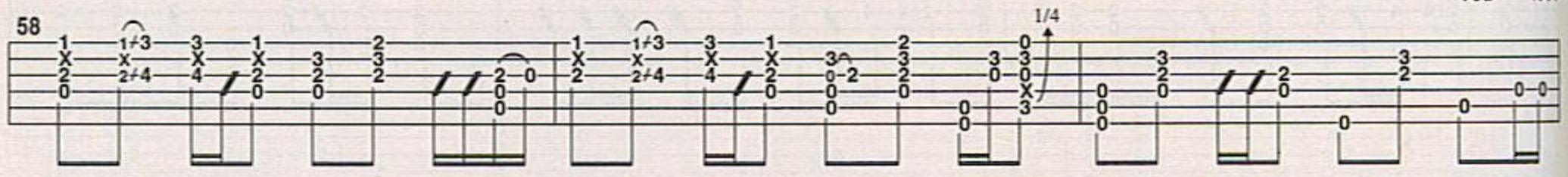
say don't hate nothin' at all except hatred
life outside goes on all around you

55 Gm/B♭ — D5



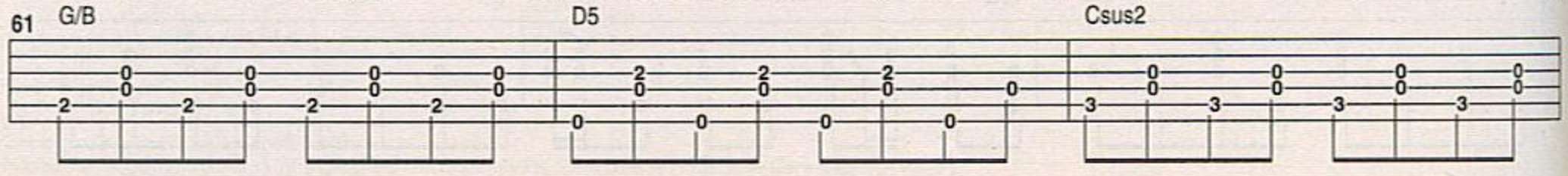
Disillusioned
You lose

58



words like bullets bark as human gods aim for their mark Make everything from toy guns that spark to
yourself you reappear You suddenly find you got nothing to fear Alone you stand there's nobody near when a trembling

61 G/B — D5 — Csus2



IT'S ALRIGHT, MA (I'M ONLY BLEEDING) Bob Dylan

flesh-colored Christs that glow in the dark
distant voice unclear
G/B

It's easy to see without looking too far that not much is really sacred
startles your sleeping ears to hear that... ...you
Gm/B♭ D5

64

Substitute Rhy. Fill 1 second time

68

Substitute Rhy. Fill 2 for bars 70 and 71 second time (see meas. 25)

While preachers preach of evil fates Teachers teach that knowledge waits can
A question in your nerves is lit yet you know there is no answer fit to
G/B D5

71

lead to hundred dollar plates Goodness hides behind its gates but even the president of the United States sometimes
satisfy ensure you not to quit To keep it in your mind and not forget that it is...
Csus2 G/B Gm/B♭

74

Substitute Rhy. Fill 3 second time

must have to stand naked
...to
It
D5

77

And though the rules
But though the masters

80

1/4

Substitute Rhy. Fill 4 second time

F **2nd and 3rd Choruses** (2:49, 4:12)

of the road have been lodged it's only people's games that you got to
make the rules for the wise men and the
A/E D5

83

Substitute Rhy. Fill 5 second time

Rhy. Fill 1 (3:41) *(go to meas. 67)*
... somebody thinks they really found
Gm/B♭

Rhy. Fill 3 (4:01) *(go to meas. 78)*
...not he or she or them or it that you belong ...

Rhy. Fill 4 (4:11)

Rhy. Fill 5 (4:14)
rules for the wise

IT'S ALRIGHT, MA (I'M ONLY BLEEDING) Bob Dylan

(2nd time) skip ahead to meas. 94

dodge And it's alright ma I can
fools I got nothing ma to live up

86 G/B D5 A5 G/B A Asus4/E

1.
make it

89 D5 D

go back to 3rd verse E 2. go back to D

92 1/4 to

G **4th Verse** (4:40)

must obey authority that they do not respect in any degree Who despise their jobs their destinies Speak

95 G/B D5 Csus2

jealously of them that are free Do what they do just to be nothing more than something they invest in

98 G/B Gm/B♭ D5

While

100

some on principles baptized to strict party platform ties Social clubs in drag disguise

104 G/B D5 Csus2

outsiders they can freely criticize Tell nothing except who to idolize then say God bless him

107 G/B Gm/B♭ D5

110 1/4

IT'S ALRIGHT, MA (I'M ONLY BLEEDING) Bob Dylan

While one who sings with his tongue on fire gargles in the rat race choir

113 G/B D5

Bent out of shape from society's pliers cares not to come up any higher but rather get you down in the hole that he's

116 Csus2 G/B Gm/B♭

in

119 D5

H 4th Chorus (5:38)

But I mean no harm nor put fault

122 1/4

on anyone that lives in a vault but

125 A/E D5 G/B

go back to meas. 45

it's alright ma if I can't please him

128 D5 A/E E/B A Asus4/E D5

I 5th Verse (6:05)

lady judges watch people in pairs Limited in sex they dare to push fake morals insult and stare while

131 G/B D5 Csus2

money doesn't talk it swears obscenity who really cares propaganda all is phony

134 G/B Gm/B♭ D5

137

IT'S ALRIGHT, MA (I'M ONLY BLEEDING) Bob Dylan

While them that defend what they cannot see with a killer's

140 G/B

pride security It blows the minds most bitterly for them that think death's honesty won't

143 D5 Csus2 G/B

fall upon them naturally Life sometimes must get lonely

146 Gm/B♭ D5

My eyes collide

149

head-on with stuffed graveyards False goals I scuff at pettiness which plays so rough Walk

152 G/B D5

upside-down inside handcuffs Kick my legs to crash it off Say okay I've had enough What else can you show me

155 Csus2 G/B Gm/B♭

D5

158

J 5th Chorus (7:08)

And if my thought-dreams could be seen they'd probably

161 A/E

put my head in a guillotine But it's alright

164 D5 G/B D5 A G/B

ma It's life and life only

A/E Asus4/E D

167

rit.

"DESPERADO"

(arranged for solo acoustic guitar; standard tuning, capo fifth fret)

All chord shapes and tablature positions are relative to the capo.
All notes and chords sound a perfect fourth (two and one half steps) higher than written (key of G).

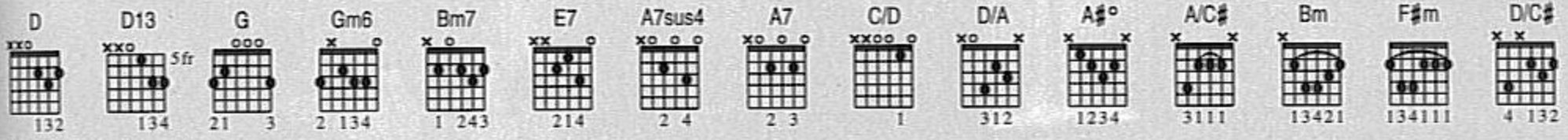


FIGURE 1 piano intro (0:00)

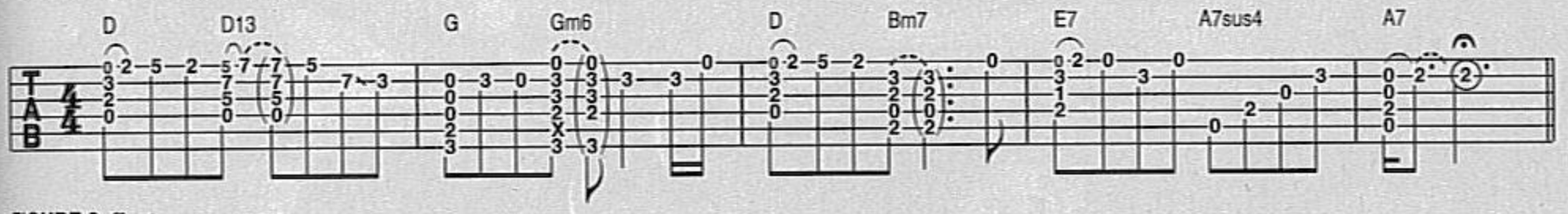
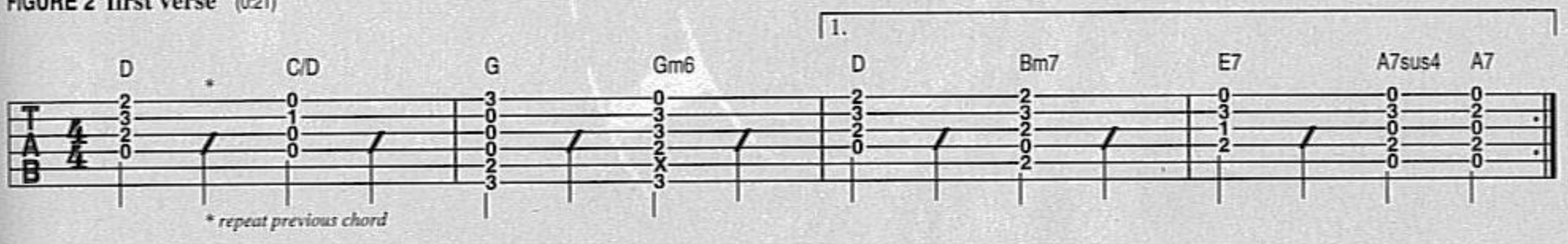


FIGURE 2 first verse (0:21)



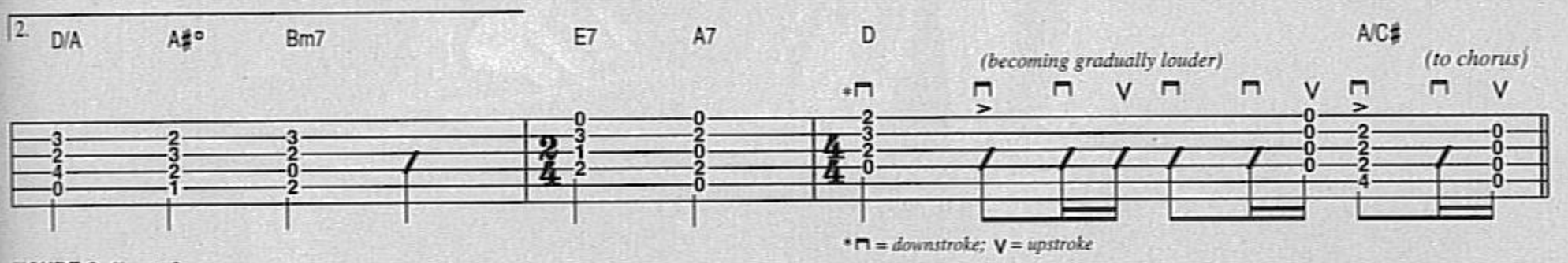


FIGURE 3 first chorus (0:53)

FIGURE 4 second verse bass line walkdown (1:17, 1:48)

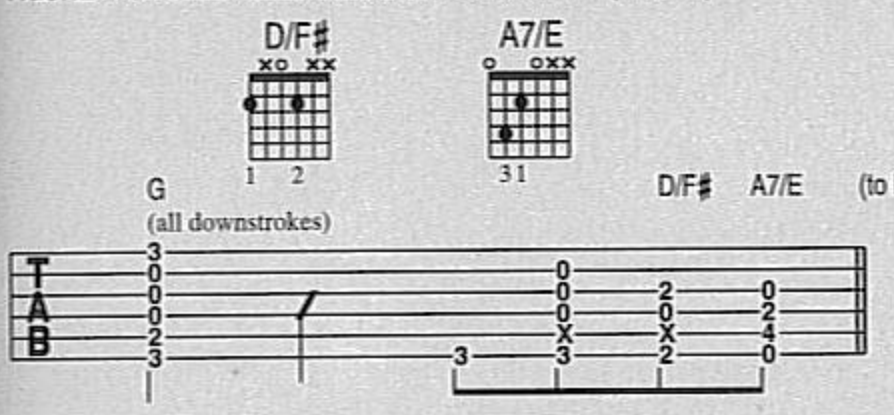


FIGURE 5 second chorus substitution (2:24)

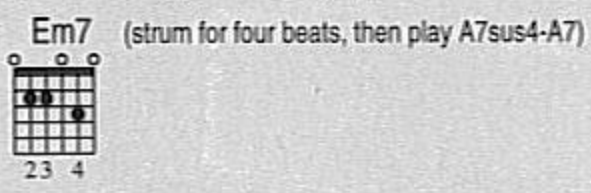


FIGURE 6 third verse bass line walkup (2:33, 2:49)

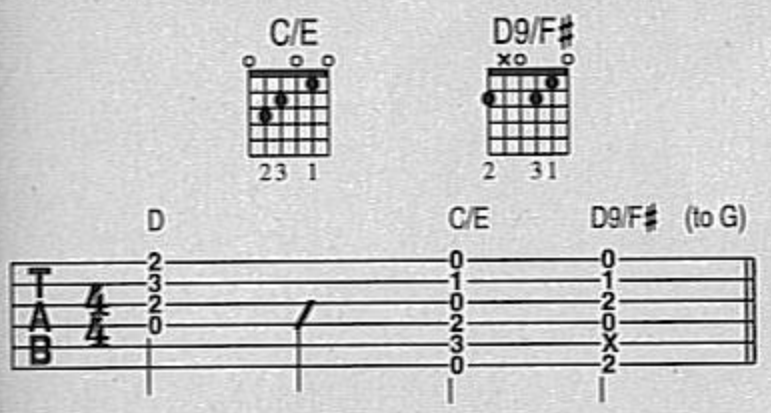


FIGURE 7 third verse "tag" chords (2:50)

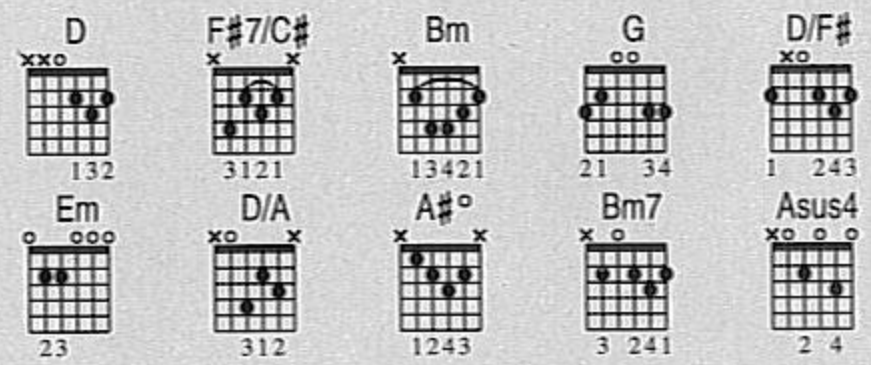
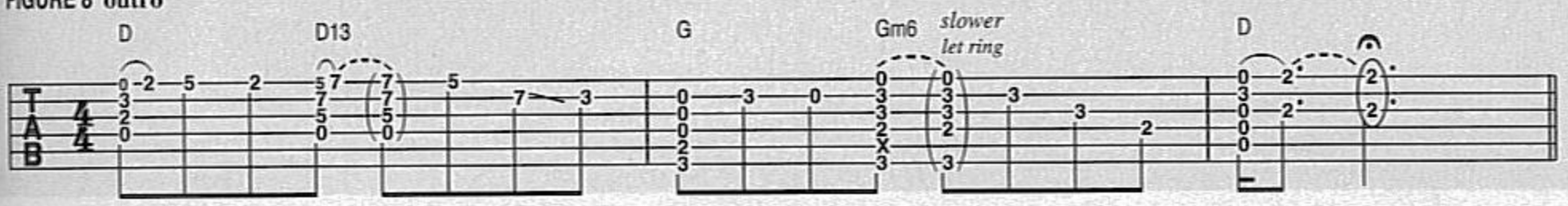


FIGURE 8 outro



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